

The Feast of the Red Corn

American Indian Operetta for Ladies

Overture


Book and lyrics and music by

PAUL BLISS

No 1

Fast (♩ = 126)

ff

★ (Drum figure  continuously until changed)

★ Use both bass and snare drum. Remove the snares from the snare drum and use snare drum sticks on both drums. § indicates bass drum ♩ indicates snare drum

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For particulars see second page of cover

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamic marking *mf* is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking *rit.* is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking *ff* is present in the treble staff. Tempo marking *a tempo* is present in the bass staff. Section markers § are present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Tempo marking *Fast* (♩ = 138) is present in the treble staff. Dynamic marking *mp* is present in the bass staff. Section markers § are present in the bass staff. Drum notation (drum) is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

First system of music. Treble and bass staves. Treble staff has dynamics *p* and *f*. Bass staff has a whole note chord at the end.

Second system of music. Treble and bass staves. Treble staff has dynamics *ff* and *rit.*. Bass staff has a whole note chord at the end. The system ends with a 4/4 time signature.

Third system of music. Treble and bass staves. Treble staff has dynamics *p* and *f*. Bass staff has dynamics *f* and *f*. The system is marked "Moderato (♩ = 112)" and "(no drum)".

Fourth system of music. Treble and bass staves. Treble staff has dynamics *f* and *p*. Bass staff has dynamics *f* and *f*. The system is marked "V".

Fifth system of music. Treble and bass staves. Treble staff has dynamics *p*, *sfz*, and *mf*. Bass staff has dynamics *sfz* and *mf*. The system is marked "Con moto (♩ = 132)" and "(drum ♩)".

Sixth system of music. Treble and bass staves. Treble staff has dynamics *f* and *f*. Bass staff has dynamics *f* and *f*. The system is marked "V".

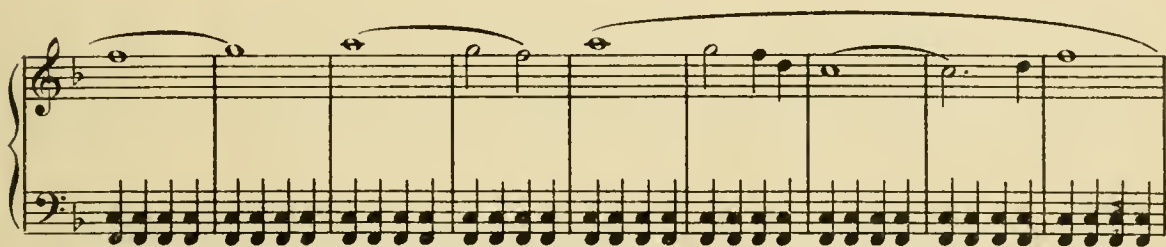





First system of musical notation. The treble clef staff begins with a double bar line and a forte (*f*) dynamic marking. It contains six measures of music, with the first four measures featuring a single eighth note with an accent (>) and the last two measures featuring a beamed eighth-note pair. The bass clef staff contains a continuous eighth-note accompaniment. A drum part is indicated by the text "(drum)" and a series of eighth notes below the bass staff.



Second system of musical notation. The treble clef staff begins with a double bar line and a piano (*p*) and dolce marking. It contains six measures of music, with the first two measures featuring a beamed eighth-note pair and the last four measures featuring a single half note. The bass clef staff contains a continuous eighth-note accompaniment.



Third system of musical notation. The treble clef staff contains six measures of music, with the first two measures featuring a single half note and the last four measures featuring a single half note. The bass clef staff contains a continuous eighth-note accompaniment.



Fourth system of musical notation. The treble clef staff contains six measures of music, with the first two measures featuring a beamed eighth-note pair and the last four measures featuring a single half note. The bass clef staff contains a continuous eighth-note accompaniment.



Fifth system of musical notation. The treble clef staff contains six measures of music, with the first two measures featuring a single half note and the last four measures featuring a single half note. The bass clef staff contains a continuous eighth-note accompaniment. The system concludes with a key signature change to D major (two sharps) and a time signature change to 3/4.

Tempo di Valse

The first system of musical notation for 'Tempo di Valse' is in 3/4 time and D major. The right hand features a melody of eighth notes, while the left hand provides a bass line of quarter notes. A drum part is indicated by a bracketed eighth-note pattern in the second measure. The system concludes with a double bar line.

The second system continues the piece, featuring a melodic phrase in the right hand that is bracketed across two measures. The left hand continues with a steady bass line. The system ends with a double bar line.

The third system of musical notation shows the continuation of the melody and bass line. A melodic phrase in the right hand is bracketed. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. The right hand features a melodic phrase that is bracketed. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. The right hand features a melodic phrase that is bracketed. The system ends with a double bar line.

Curtain

Opening Chorus

Fast (♩ = 126)

No 2

ff

(♩ ♩ ♩ ♩)

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

Sure signs to tell to us hap-pi-ness, hap-pi-ness— or woe, Ah-yah!

Woe! Ah-yah! Ah-yah! Ah-yah!

War - clouds and hate! War - clouds and hate! Great winds sweep the leaves,

Great winds sweep the leaves in heaps! Ah-yah! Dust on the

top Of stand - ing corn! Sign of woe it is!

Sign of woe it is! O woe! Ah-yah! —

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or

woe, Ah - yah! Woe! Ah - yah! Ah-yah!

Ah - yah!

SOPRANOS

Swish-sh! Swish-sh!

(♪ ♪ ♪ ♪) (♪♪♪♪)

Swish! Swish! Swish! Swish! Fawn-like or maid-en-like,

(♪ ♪ ♪ ♪)

Ah - yah!____ Fawn-like or maid - en - like, Ah - yah!____

(♪ ♪ ♪ ♪)

Hear how it whis-pers, O soft-est wind! Tips a leaf or waves a tas-sel

(♪ ♪ ♪ ♪)

On the stand-ing,stand-ing corn_Sign of hap - pi - ness, Sign of hap-pi - ness.

(♪ ♪ ♪ ♪)

Ah-yah! Ah-yah! Ah! Swish-sh!

rit. *a tempo*

(*musical notation*)

Swish-sh! Swish-sh! Swish-sh!

Ah - yah! See the lit-tle tassels wave. Ah - yah!

ALTOS

See the lit-tle tassels wave. Whirl! Ah-yah! Whirl! Ah-yah!

SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn! Ah - yah!

See the little tas-sels wave. Ah - yah! See the little tas-sels wave!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

SOPRANO

ALTO

Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

ah - yah, ah - yah, ah - yah ah - yah!

woe, ah - yah, Woe, ah - yah!

Unison

O lit - tle red ear, be

rit. no drum drum

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline — Grant me my wish-es, O let them come true, lit-tle

ear be mine. — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline, O lit - tle

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melodic line with lyrics "me in - cline, O lit - tle". The piano accompaniment is written for grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

red ear, be mine, be mine!

The second system continues the vocal and piano parts. The vocal line has lyrics "red ear, be mine, be mine!". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a key signature change to F major (one flat) and a 4/4 time signature.

The third system is a piano solo in F major (one flat) and 4/4 time. It features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand, consisting of eighth-note chords.

ALLOS
Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

The fourth system introduces a vocal part for "ALLOS" (likely a soprano or alto). The vocal line has lyrics "Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!". The piano accompaniment continues with the same rhythmic patterns as in the previous systems, maintaining the F major key and 4/4 time.

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or

woe, Ah-yah! Woe! Ah-yah! Ah-yah!

Ah-yah! Swish - sh!

SOPRANOS

Swish-sh! Swish! Swish! Swish! Swish! Fawn-like or maid-en-like,

Ah-yah! Fawn-like or maid-en-like, Ah-yah!

Hear how it whis-pers, O soft-est wind! Tips a leaf or waves a tas-sel

On the stand-ing, stand-ing corn. Sign of hap-pi-ness, Sign of hap-pi-ness

Ah - yah! Ah - yah! Ah! Swish - sh!

rit. *a tempo*

Swish - sh! Swish - sh! Swish - sh!

Ah - yah! See the lit-tle tas-sels wave. Ah - yah!

ALTOS

See the lit-tle tas-sels wave. Whirl! Ah-yah! Whirl! Ah-yah!

SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn. Ah - yah!

See the lit-tle tass-els wave. Ah - yah! See the lit-tle tas-sels wave!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

SOPRANOS

hap-pi-ness, hap-pi-ness,

Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

ah - yah, ah - yah! ah - yah! ah - yah!

woe, ah - yah! woe, ah - yah!

Ah - - - yah! *(Whirring off stage)*

(continue until old squaw appears)
ff *slower*

drum

(Squaw appears) *(Whirring on stage)*

Black spi-ders! Black spi-ders!

ff *(continue until whirr stops)*

(Whirr) **Chorus**

Green snakes! Green snakes! Hup! Hup! Hup! Hup! Hup! Hup! Hup! Hup!

Squaw

O North Wind come! O South Wind come! O East Wind;

Chorus

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The musical score for 'Squaw' consists of three systems. The first system has a vocal line with lyrics 'O North Wind come! O South Wind come! O East Wind;' and a piano accompaniment. The second system features a vocal line with the word 'Chorus' and the lyrics 'Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,'. The piano accompaniment continues with chords and a bass line. The third system shows the vocal line continuing with 'O West Wind! Come! Come!' and the piano accompaniment.

O West Wind! Come! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup.

This block contains the continuation of the musical score. The vocal line continues with 'O West Wind! Come! Come!' and 'hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup.' The piano accompaniment features chords and a bass line, with some sections showing more complex rhythmic patterns.

Old Squaw. (*Spoken*)

Last night, deep in the forest, I alone called to the Four Winds, called and cried to Four Winds. Come, whisper to me—tell me, O Four Winds, what of the Feast of the Red Corn? What of the Feast of the Red Corn? Then, afar—far off, I heard a wailing, a long slow moan. Closer it came—louder it grew until in my ears it formed and said 'No. No. No. o Wsh. Wsh' and again still louder 'No Wish! No Wish!' and then moaning died. Tonight, here, now again I must call on the Four Winds, and cry to the Four Winds and you must listen—you must hear what the great Four Winds say.

Solo

Chorus

O North Wind, come!

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

O South Wind, come! O East Wind! O West Wind!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

(Whirr)

Come! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

Come and whisper to me! Come and whisper to me! Listen! Listen!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

Somebody's been up to something (sumpin')

Old Squaw and Chorus

Fast (♩ = 138)

No 3

pp

no drums



Chorus

pp

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;



Some - bod - y's been up to some-thing, up to some-thing bad!— Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad!

Some - bod - y's been up to some-thing, up to some-thing, up to something;

Some - bod - y's been up to some-thing, up to some-thing bad! Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad! **Solo** The The Did

North Wind on - ly sug - gests that some-thing has been done, But
 East Wind whis - per'd a name But it may not be so Does
 you keep an - y - thing on your conscience o - ver - night And

does - n't say which one — The trou - ble has be gun? — The
 an - y - bod - y know? — And can you prove it so? — The
 wak - en in a fright — To see the morn - ing light? — Did

South Wind pret - ty near told But would - n't give the name. Now
 West Wind thun - der'd it out And roar'd it in my ears, But
 you know what you were do - ing ought - n't to be done And

who can be the one so bad? —
 this was all that I could hear. —
 won - der if you'd be found out? —

Chorus

ff

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;

Some - bod - y's been up to some-thing, up to some-thing bad!_ Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad!

Old Squaw

Hark! Afar. afar off I hear a wailing, a long slow moan. afar it is. Very far. but it comes closer. closer. now it grows in *my* ears. soon in your ears. Listen, and hear.

Chorus (*Singing very loud*)

"Somebody's been" etc.. (Old Squaw tries in vain to stop them. At end of chorus all listen and then Old Squaw begins. "No-o-o wsh, No-o-o wsh-sh-sh," repeated several times.)

Chorus (*cowering*)

"No-o-o wsh, No-o-o wsh!"

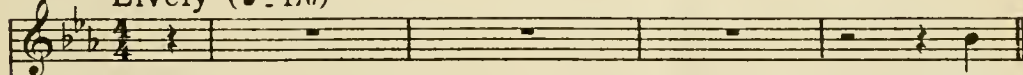
Old Squaw

Somebody *has* been up to something. know you who? Will you tell?

She is a regular Indian

Chorus or Solo

Lively (♩ = 176)

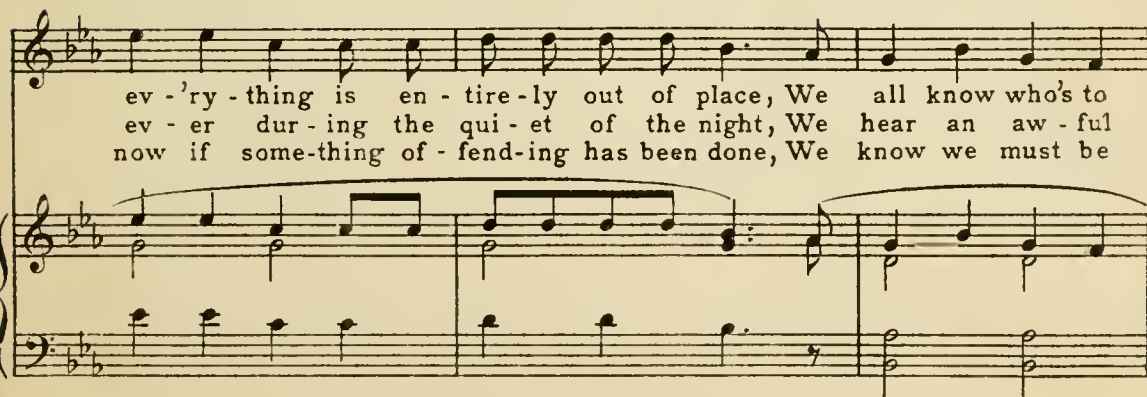


1. When
2. When-
- (*slower*) 3. And

No 4



No drums



blame; We might sug-gest the name, It al-ways is the
yell, We might sug-gest the name, It al-ways is the
right, We might sug-gest the name, It al-ways is the

same. Now ev-'ry-one knows an In-di-an wont tell So we must care-ful
same. We nev-er won-der if a-ny-one is hurt We sim-ply keep quit
same. We on-ly won-der what pun-ish-ment ex-ists And what can be the

be. We'll whis-per it, whis-per it, it's Im-pee Light.
still And whis-per it, whis-per it, it's Im-pee Light.
crime. We'll whis-per it, whis-per it, it's Im-pee Light.

Chorus

Softly in unison

She is a reg-u-lar In-di-an, In-di-an, In-di-an;

She is a reg-u-lar In-di-an, A reg-u-lar In-di-an she!

f She is a reg-u-lar In-di-an, In-di-an, In-di-an,

She is a reg-u-lar In-di-an, A reg-u-lar In-di-an she!

Old Squaw

What punishment! What crime! Great crime it must be. Four Winds are much angry. "No-o-o wsh!" Great crime is done. great punishment must be. Fire is great punishment. hot fire. Burn her. burn her. burn her at the stake!

Burn her at the Stake

Chorus and Fudgee, Pudgee and Wudgee

No 5

Fast ($\text{♩} = 108$) **Cho.**

Burn her at the stake! Burn her at the stake!

ff

Drum $\text{♩} \text{ ♩ } \text{♩}$ §

F. P. and W.

Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta,

Burn her at the stake!

Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta!

Burn her at the stake!

Queen Weeda Wanta (*Off Stage Singing*)

O Star of the Farthest North,
Eye of the Night!

Old Squaw (*Mockingly*)

Foolish Queen. great fool. much faith! Many moons ago the great King went up into the North country to the wars. Many great battles and then silence. long silence. no word from the King. King dead. King dead! Queen, foolish Queen believe King alive. all day she looks to the North. All day she calls to the North for her King. Tonight she comes to the Feast of the Red Corn. comes to try to find Little Red Ear. to get message from Four Winds and find her King. (*laughs shrilly*) Hark! She calls and cries to Star of the Farthest North to guide and guard him, her King!

(*Squaw hides - Enter Queen*)

O Star of the Farthest North

Queen

Slowly (♩ = 56)

No 6

O star of the far-thest North,

p dolce

No drums

The musical score for the first system shows the Queen's vocal line in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Slowly (♩ = 56)'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics 'O star of the far-thest North,' are written under the vocal line. The piano part is marked 'p dolce'. A note 'No drums' is written below the piano part.

Eye of the Night! Watch o-ver him care-ful-ly—

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'Eye of the Night! Watch o-ver him care-ful-ly—'. The piano accompaniment continues with the same key signature and time signature. The tempo remains 'Slowly'.

Star from your height, ————— Far a - bove him, — a -

bove him, — A - bove him, — O star! ———

Make a path-way for him, — moon-beam bright,

Make a path-way for him, sil-v'ry light, O pro-ject him,

guide him.— O star of the far-thest North, Eye of the Night!

No drums

Watch o-ver him care-ful-ly— Star from your height,—

Far a - bove him,— a - bove him,— A -

bove him,— O star!—

Cov-er him care-ful-ly, Night,— Cov-er him care-ful-ly, Night,— En-

mf

fold him, shield him, En-fold him, bring him to

ff

me. O en-fold him, my King!

p

O star of the far-thest North, Eye of the Night!

Watch o-ver him care-ful-ly,— Star from your height_____

_____ Far a bove him,— a - bove him,— a -

bove him,— a - far!_____

rit.

Queen

There! There! Impee Light is a naughty, bad girl to be always teasing you. There! There! Tell me all about it. did Impee Light hurt my little ones? What did she do? Tell me, what did Impee Light do?

What did Impee Light do?

Fudgee, Pudgee and Wudgee

Moderato (♩ = 112)

No 7

mf *p*

Drum

Solo

Cho.

p

1. We will tell what Im-pee Light did. (Well, what did Im-pee Light
2. Once we had a lit-tle pet bear. (Well, what did Im-pee Light
3. Once she told a ter-ri-ble tale. (Well, what did Im-pee Light
4. Once we found a lit-tle gray toad. (Well, what did Im-pee Light
5. One day we went out for a swim. (Well, what did Im-pee Light

Solo

p

do?) She ran off and in the woods hid.
do?) He went with us ev-er-y-where.
do?) When we heard, it made us get pale.
do?) He was hop-ping down in the road.
do?) Put our clothes on hick-o-ry limb.

Cho.

Solo

ff

(But what did she do?)
 (But what did she do?)
 (But what did she do?)
 (But what did she do?)
 (But what did she do?)

There she hid be
 She tied corn leaves
 She put on a
 She filled him with
 Tied hard knots in

f

f

hind a tree,
 on his legs,
 long white gown,
 heav-y shot,
 ev-'ry-one,

Wait-ed there most qui-et-ly,
 Till they looked like lit-tle pegs,
 Just as night was fall-ing down,
 How to jump he soon for-got,
 Then she dried them in the sun!

p

Cho.

pp *pp*

When we passed, she yelled at us three! (Was-n't that aw-ful bad?)
 And he walked like step-ping on eggs! (Was-n't that aw-ful bad?)
 Then she made a hor-ri-ble sound. (Was-n't that aw-ful bad?)
 That was wick-ed, was it not? (Was-n't that aw-ful bad?)
 May-be you think that was in fun. (Was-n't that aw-ful bad?)

p *pp*

F. P. and W. (*Spoken in unison slowly*)

And that isn't all! She tied war-feathers, on the sacred, stuffed bear!

(*Great Excitement.*)

Queen

Run and bring me the sacred, stuffed bear. run quickly. (*Four girls run off.*)

O Impee Light, Impee Light, what makes you so. Impee Light? Not one other maiden is so mischievous. so naughty. or so boisterous. What makes you so? You are always teasing Fudgee, Pudgee and Wudgee. Always frightening them or annoying them but now what have you done?

What have you done?

(*Enter four girls with sacred stuffed bear.*)

Old Squaw

Great crime! Great punishment! Burn her. burn her. burn her at the stake!

Chorus (*Singing*)

Burn her at the stake!

F. P. W.

Weeda Wanta, etc.

Queen (*Quieting them*)

Now little sister, what have you to say for yourself? Speak up. defend yourself if you can. What makes you so, Impee Light? You must have inherited some savage, wild trait of our earliest ancestors.

Impee Light

O Queen sister, last night I had a terrible time. Just at dark I ran down here to take a peep at the place where we would hold the Feast of the Red Corn and let me tell you about it. It was awful.

I've inherited a most peculiar failing

Impee Light

Con moto (♩ = 132)

No 8

'Mid whirr of bat and hoot of owl I
A crunch of bone, a shriek of pain! The

p

Cho.

Solo

hur-ried on my way! (She hur-ried on her way!) From ev-'ry shade great
aw - ful deed was done! (The aw - ful deed was done!) I quick-ly fled a -

Cho.

eyes peered out, So I did not de-lay! (So she did not de-lay!)
long the trail And tho't I was a-lone- (She tho't she was a-lone!)

Solo

Cho.

Solo

Down in the rock-y glen, (Down in the rock-y glen) Swift-ly I sped, and then.
But when I reach'd this spot (But when she reach'd this spot) I found that I was not!

Cho.

Tutti

(Swift-ly she sped, and then.) Wow! Wow! etc. Wow!
 (She found that she was not!) Wow! Wow! etc. Wow!

8-----;

I spied a wild-cat on a limb And
 For just be-yond the shad-ow there A

p

Cho.

Solo

he was ver-y still. (And he was ver-y still!) A slim, dark shape stole
 mist-y shape a-rose (A mist-y shape a-rose!) But what it was and

p

Cho.

un - der him And then I had a thrill. (And then she had a thrill!)
 whence it came I'm sure that no one knows (She's sure that no one knows!)

Solo

Cho.

Solo

Straight down the wild-cat fell (Straight down the wild-cat fell!) Then came an aw-ful yell
 Weird things it had to tell (Weird things it had to tell!) Strange things that made me yell

Cho.

Tutti

(Then came an aw-ful yell!) Wow! Wow! etc.
 (Strange thing that made me yell!) Wow! Wow! etc.

Wow!
 Wow!

Solo

I've in - her - it - ed a most pe - cul - iar fail - ing, I have to

No drums

Cho.

Solo

yell, Wow! (She has to yell! Wow!) It's no mat - ter if I'm well or if I'm

Cho.

Solo

ail - ing, I have to . yell! Wow! (She has to yell! Wow!) When

I go out at night, I near - ly die from fright, And

al - so I in - her - it - ed the ha - bit Of see - ing things by day, That

Chor.

both - er me and say, I have to yell! Wow! (She has to yell! Wow!)

Curtain

Ghost Dance
Ghosts of the Dead Trees

No 9

$\text{♩} = 88$

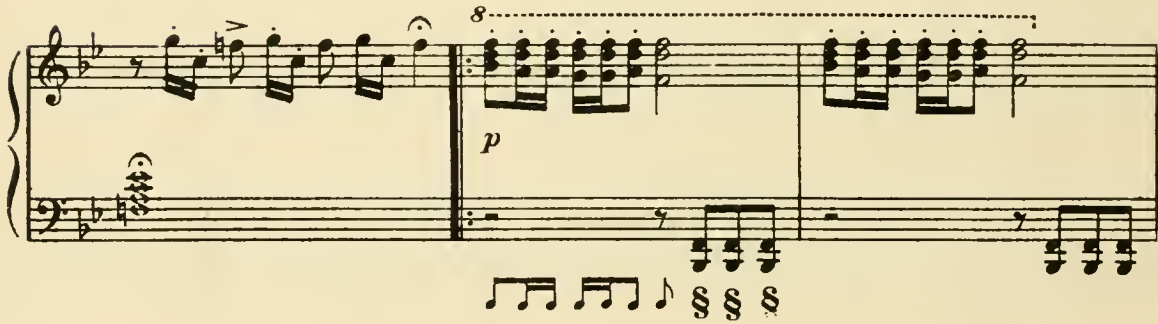
mf

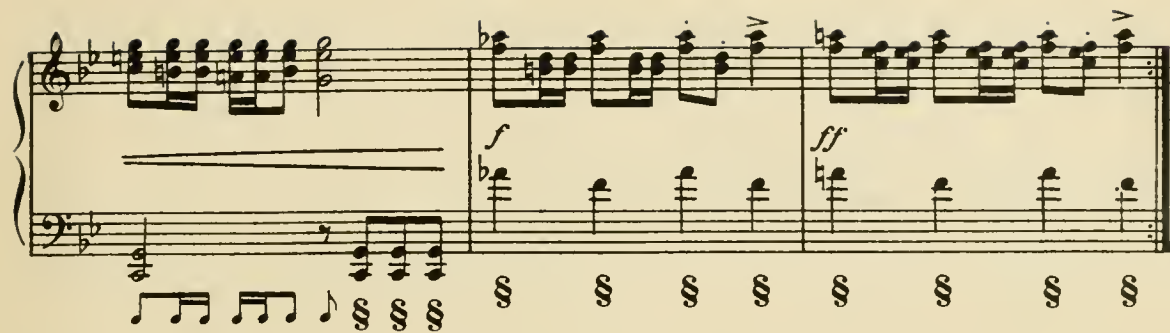
no drum



p

8





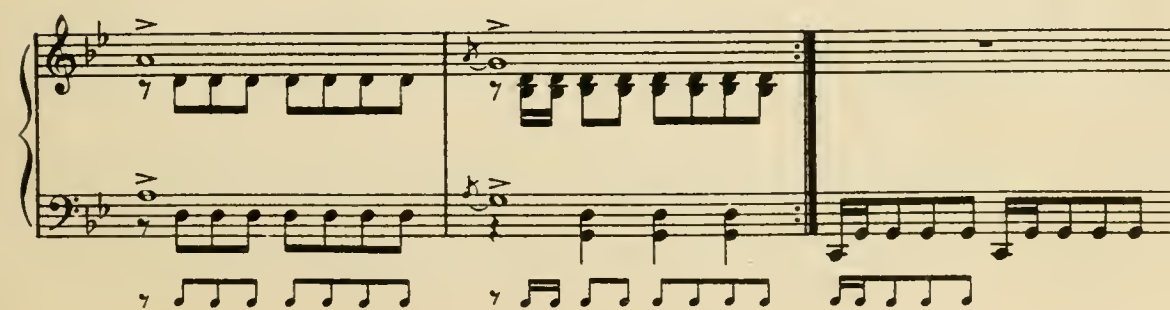
First system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff begins with a melodic line and then transitions into a series of chords marked with a section symbol (§). Dynamic markings include *f* and *ff*. A hairpin crescendo is shown above the treble staff.



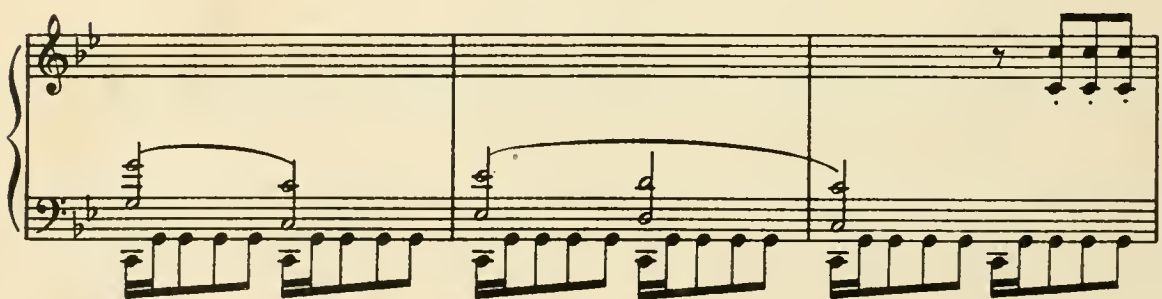
Second system of musical notation. The treble staff continues with complex chordal patterns. The bass staff features a melodic line with eighth-note rhythms. A dynamic marking of *mf* is present.



Third system of musical notation. The treble staff continues with complex chordal patterns. The bass staff features a melodic line with eighth-note rhythms.



Fourth system of musical notation. The treble staff continues with complex chordal patterns. The bass staff features a melodic line with eighth-note rhythms. The system concludes with a double bar line.



This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system shows a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a continuous eighth-note pattern. The second system features a treble staff with eighth-note chords and a bass staff with a half-note pattern. The third system continues the eighth-note chords in the treble and half-note pattern in the bass. The fourth system introduces a treble staff with a half-note pattern and a bass staff with a half-note pattern, with the instruction *p lightly* appearing. The fifth system shows a treble staff with a half-note pattern and a bass staff with a half-note pattern, with the instruction *p* appearing. The notation includes various musical symbols such as notes, rests, and dynamic markings.

mf

p lightly

p

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system shows a treble staff with a complex chordal texture and a bass staff with a simple harmonic accompaniment. The second system continues the treble staff's texture while the bass staff introduces a more active line. The third system features a forte (ff) dynamic in the bass staff, which plays a series of chords, while the treble staff has a melodic line. The fourth system concludes with a final chord in the treble and a melodic flourish in the bass.

Queen (*observing F. P. & W. are sleepy*)

My little "Flowers of the Forest" are *so* tired. Come and lie down by me and listen while I tell you about the little, wee bears and birds.

Sleep Song

Queen and Chorus
Moderato (♩=84)

Solo

Chorus

Hum

No 10

*) *pp*

no drum

p

Now is the time when the lit-tle wee bears cud-dle down, cud-dle

p

★) For introduction, play first four measures

down, Roll - ing themselves in a soft lit - tle ball, all in

brown, all in brown; Lit - tle hap - py bears,

lit - tle sad bears, Lit - tle sleep - y bears, lit - tle tired bears,

All are cud-dling down, Lit-tle balls in brown cud-dling down to

sleep. Now is the time when the lit-tle wee birds nes-tle

p

rit.

p a tempo

down, nes-tle down, Hid-ing their heads un-der

mother's warm wings, soft and brown, soft and brown,

Lit-tle hap-py birds, lit-tle sad birds, Lit-tle sleep-y birds,

lit-tle tired birds, All are nes-tling down, Lit-tle, soft and brown,

nest - ling down to sleep. Sleep; ———

rit.

rit.

rit.

Sleep; ——— Sleep; ——— Sleep; ———

Sleep; Sleep; Ah! ———

rit. pp *pp*

(Curtain) END OF ACT I

Act II

The Tale of the Three Little Bears

Impee Light and Chorus
 Misterioso. Slowly (♩ = 92)

No 11

Impee Light (*Spoken*)

I'm a bear! Woof!

Moderately fast (♩ = 138)

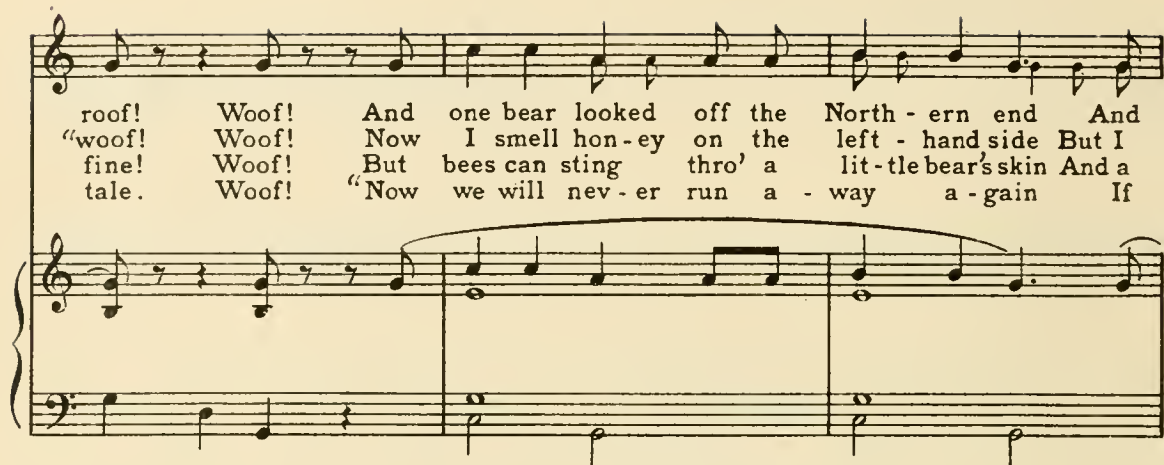
Solo

1. Once up - on a time there were
2. Hig - gel - dy, Pig - gel - dy,
3. Zig - ge - ty, Zag - ge - ty,
4. Squirm - e - lee, Squeem - e - lee,

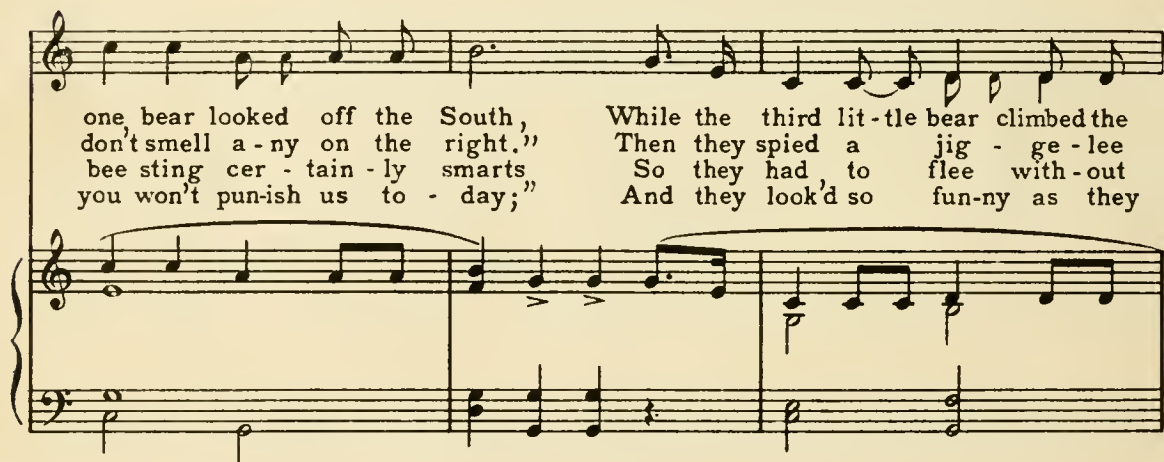
no drum

three lit - tle bears Went a wib - be - lee, wob - be - lee, woof! Woof! And they
 down they came From the scrig - ge - lee, scrag - ge - lee roof! Woof! And they
 up they went On the jig - ge - dee, jag - ge - dee pine! Woof! And they
 home they went On the wig - ge - lee, wag - ge - lee trail. Woof! And they

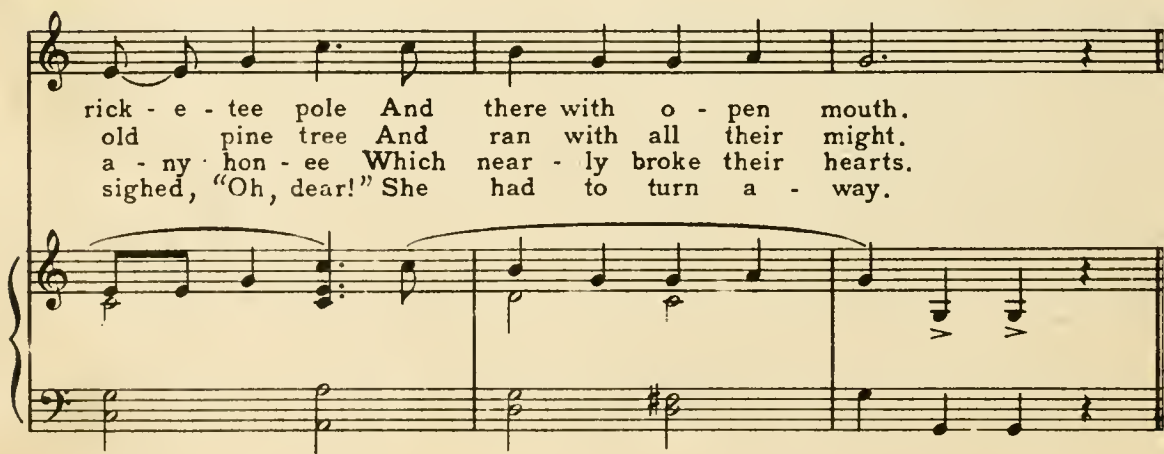
came to a hut on a wig - ge - lee trail And they climbed up its scrag - ge - lee
 wib - beled and wob - beled a - long on their way Un - til one lit - tle bear said
 found there a hob - be - lee, gob - be - lee hole And with - in was the hon - ey
 found their mamma with a sol - em - nee look And they howl'd out their pit - i - ful



roof! Woof! And one bear looked off the North - ern end And
 "woof! Woof! Now I smell hon - ey on the left - hand side But I
 fine! Woof! But bees can sting thro' a lit - tle bear's skin And a
 tale. Woof! "Now we will nev - er run a - way a - gain If




one bear looked off the South, While the third lit - tle bear climbed the
 don't smell a - ny on the right." Then they spied a jig - ge - lee
 bee sting cer - tain - ly smarts So they had to flee with - out
 you won't pun - ish us to - day;" And they look'd so fun - ny as they



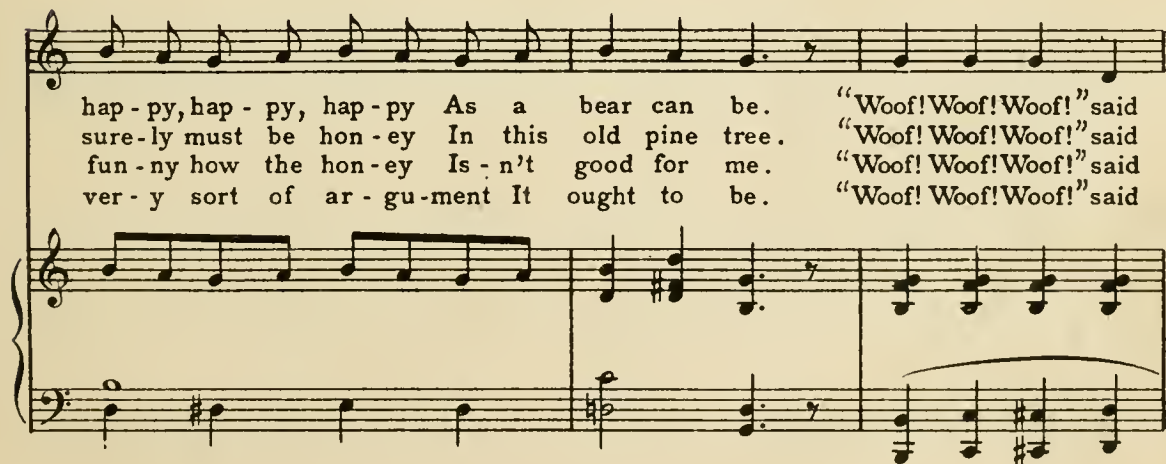
rick - e - tee pole And there with o - pen mouth.
 old pine tree And ran with all their might.
 a - ny hon - ee Which near - ly broke their hearts.
 sighed, "Oh, dear!" She had to turn a - way.



"Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said these
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said these



three! "We've run a - way this ver - y day And we're
 three! "I see a hole a - way up high And there
 three! "I am not keen on where I've been, And it's
 three! "'Tis ver - y clear that our 'Oh, dear!' Is the



hap - py, hap - py, hap - py As a bear can be. "Woof! Woof! Woof!" said
 sure - ly must be hon - ey In this old pine tree. "Woof! Woof! Woof!" said
 fun - ny how the hon - ey Is - n't good for me. "Woof! Woof! Woof!" said
 ver - y sort of ar - gu - ment It ought to be. "Woof! Woof! Woof!" said

one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're

hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a
 hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a
 sad, sad, sad, sad, sad, sad, sad As a
 hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a

run - a - way bear can be." be."
 run - a - way bear can be." be."
 run - a - way bear should be." be."
 run - a - way bear can be." be."

Queen:

Now let's all go for a canoe ride in the early morning before we gather the ears of corn.
The sun is up and the air is cool. Come on! Away to the lake.

Old Squaw: (*Entering with great noise*)

Black Spiders! Green Snakes! No good in feast of Red Corn. Four winds very angry.
Great crime. Much badness. No wish at feast. No feast! No feast!

Queen:

Old Squaw I believe the Four Winds will forgive. I believe they will give a sign. Let us go in the canoes and perhaps something may happen to please the Four Winds so they will come to the feast of the Red Corn. Come maidens, let us go. Come children! Stand back, Old Squaw and we will soon return.

(*Old Squaw retires grumbling*)

Canoe Song

Queen and Chorus

Moderato (♩. = 58)

No 12

The first system of the musical score is for piano. It features a treble and bass staff. The treble staff has a melody with eighth notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' with a quarter note equal to 58 beats per minute. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. There are three measures in this system.

No drums

The second system of the musical score continues the melody and accompaniment from the first system. It includes the following lyrics: 'Sun's in the sky, Clear is the air, Come and fly o'er the See, far a-way, O-ver the trees, Snow-white clouds in the'. The musical notation continues with the same piano accompaniment and a vocal line for the Queen and Chorus.

wa - ter blue. Birds ca-rol gay, Na - ture is fair,
a - zure deep, Float - ing a - long, Borne on the breeze,

rit. *a tempo*
All in wel-come to you. — Night is now past,
slow - ly on-ward they sweep. — Sil - ver - y gleams,

Morn - ing is here, See! The breez-es the tree - tops sway;
in the sun-beams, See! They beck-on to fol - low on.

Come let us haste! Joy is so near! Come! Be hap-py to -
Come let us haste! Joy is so near! Come, and let us be -

rit. day. — In our light ca - noe, In our swift ca - noe, Let us
a tempo gone. —

speed a - way from the shore. — In our birch ca - noe, In our

gay ca-noe, Let us float and be gay ev-er - more. — In our

rit. *a tempo*

strong ca-noe, In our safe ca-noe, We will skim the breast of the

wave, — While the sun is up and shin - ing,

rit.

Solo

a tempo

Come let us drift a - way.

Ah

Chorus

In our light ca - noe, In our

a tempo

Speed a - way from the shore.

swift ca - noe, Let us speed a - way from the shore. In our

Ah

Float and be gay ev - er -

birch ca - noe, In our gay ca - noe, Float and be gay ev - er -

rit. more. Ah *a tempo*

more. In our strong ca - noe, In our safe ca - noe, We will

rit. *a tempo*

skim on the breast of the wave. Ah

skim the breast of the wave, While the sun is up and

rit. Ah Ah

shin - ing, Drift a - way!

rit.

Entrance of Old Squaw

Moderato (♩ = 112)

Nos. 13
and 15

First system of musical notation. It features a grand staff with a treble and bass clef. The treble staff begins with a key signature of one flat (Bb) and a 4/4 time signature. The bass staff also has a key signature of one flat. Above the treble staff, there is a star symbol and a 'V' with a downward arrow. The music consists of several measures with various note values, including eighth and sixteenth notes, and rests. Below the bass staff, there is a 'Drums' section with a series of rhythmic symbols, including a section with two 'S' symbols and a section with a series of eighth notes.

Second system of musical notation, continuing the piece. It follows the same grand staff format as the first system. The treble staff continues with melodic lines, and the bass staff provides harmonic support. The 'Drums' section continues with rhythmic patterns.

Third system of musical notation. This system includes a first ending bracket labeled '1' at the end of the treble staff. The music builds up, with a 'ff' (fortissimo) dynamic marking appearing in the treble staff. The bass staff continues with its rhythmic accompaniment.

Fourth system of musical notation. This system features a second ending bracket labeled '2' at the beginning of the treble staff. The music concludes with a final cadence in both staves. The 'Drums' section continues with rhythmic patterns.

★ For entrance of Old Squaw, play straight through using second ending and no repeats
For "Flaming Arrow Dance" observe all repeat signs and play until end of dance

*attacc*

Song of Sorrow

Old Squaw

Moderato (♩ = 112)

Nos. 14
and 16

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Wee - paw - kee, Wee - paw - kee No -". The piano accompaniment includes a drum part indicated by a series of eighth notes. A note is present in the piano part: *p if desired, use only drum for accompaniment*.

Second system of the musical score. The vocal line continues with lyrics: "ro, Ah - yah! Wee -". The piano accompaniment continues with a steady eighth-note pattern.

Third system of the musical score. The vocal line continues with lyrics: "paw - kee, Wee - paw - kee No - ro, Ah -". The piano accompaniment continues with a steady eighth-note pattern.

Fourth system of the musical score. The vocal line continues with lyrics: "yah! Ah, Ah, No -". The piano accompaniment continues with a steady eighth-note pattern.

ro, Ah, Ah, No - ro!

Wee - paw - kee, Wee - paw - kee No -

ro, Ah - yah!

Here follows Flaming Arrow Dance using music of number 13.

(Enter Queen and Chorus hysterical, without Fudgee, Pudgee, Wudgeo or Impee Light)

Queen: *(crying)*

Oh. Oh. Oh. My children. the canoe upset. they went down. I know they are drowned. Impee Light was with them and she is drowned too. Oh. Oh. Oh. My little 'Flowers of the Forest'. They are dead. dead. They went down and never appeared again. I turned away. couldn't bear to stay. Oh. Oh. Oh. they are dead. *(All weeping, sing Song of Sorrow in unison)*

Funeral March

Slowly (♩. = 58)

No 17

mf

drums

(howl)

(howl)

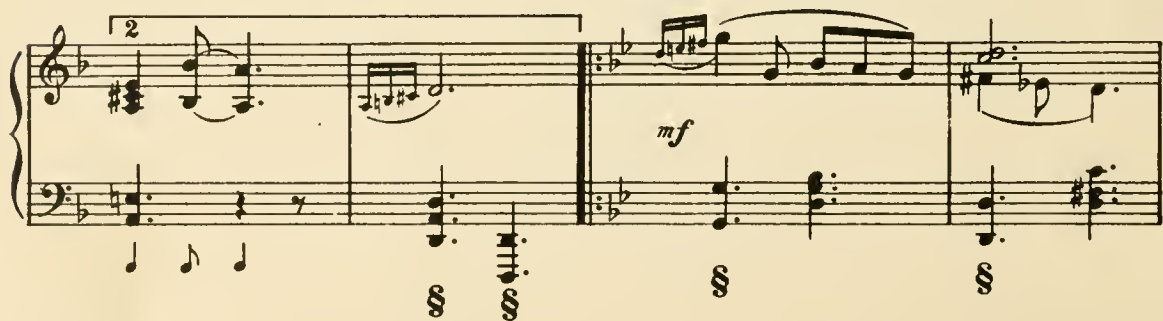
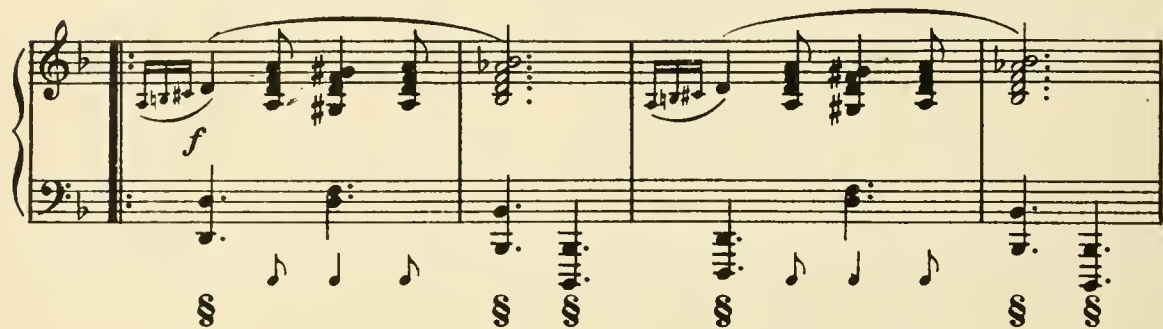
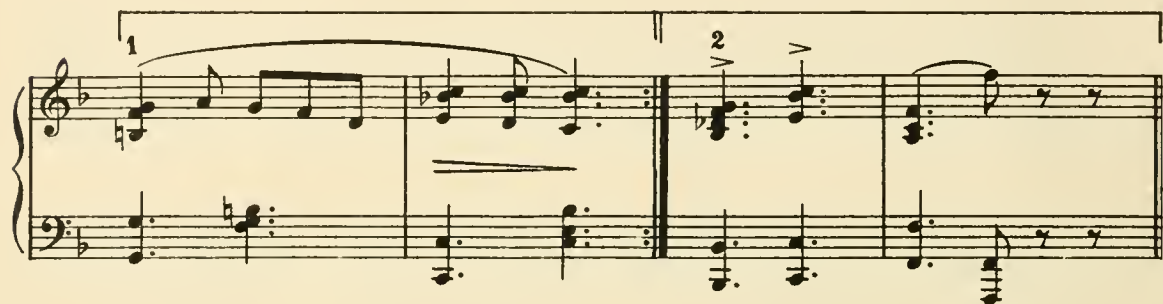
f

(moan)

1

p

2





Was there ever anybody

Chorus

Fast (♩=58)

№ 18

The musical score for the chorus is in 4/4 time. The vocal line consists of three measures of whole rests. The piano accompaniment, marked *mf*, features a continuous eighth-note pattern in both hands. The drum part is indicated by a single eighth-note pattern.

The vocal line begins with a forte (*f*) dynamic and contains the lyrics: "Was there ev - er an - y - bod - y, / Was there ev - er an - y - bod - y, / Was there ev - er an - y - bod - y,". The piano accompaniment, marked *mf*, continues with the same eighth-note pattern.

an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,

like Fud - gee, like Fud - gee?
 like Pud - gee, like Pud - gee? Ow!____
 like Wud - gee, like Wud - gee?

Ow! _____

last time

Somebody's been up to something

Fudgee, Pudgee and Wudgee and Chorus

Fast (♩ = 138)

Some - bod - y's been up to some - thing

pp

No drums

This system contains the first two staves of the musical score. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Fast' with a quarter note equal to 138 beats per minute. The piano part begins with a *pp* (pianissimo) dynamic. The lyrics 'Some - bod - y's been up to some - thing' are written below the vocal staff.

up to some - thing, up to some - thing; Some - bod - y's been

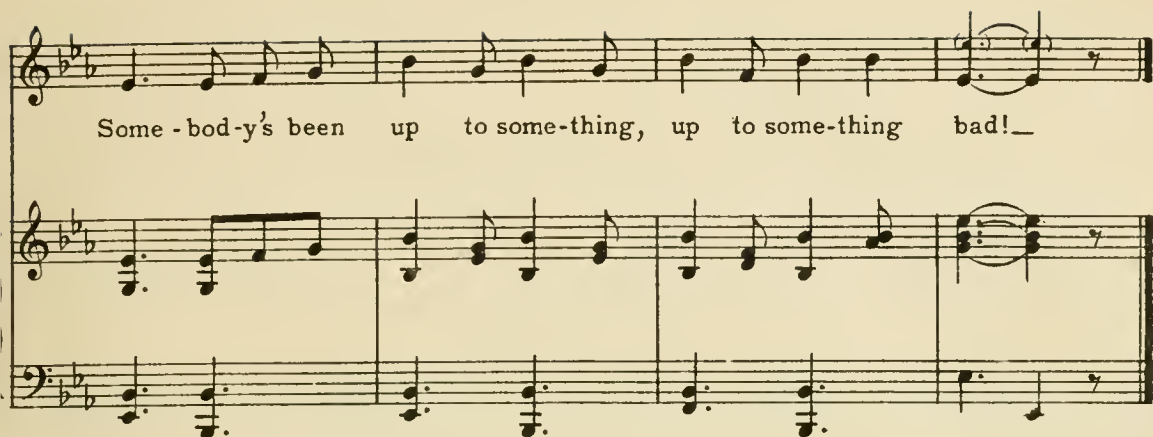
This system contains the third and fourth staves of the musical score. The vocal melody continues on the treble clef staff, and the piano accompaniment continues on the grand staff. The lyrics 'up to some - thing, up to some - thing; Some - bod - y's been' are written below the vocal staff.

up to some - thing, up to some - thing bad! Did an - y - one here do

This system contains the fifth and sixth staves of the musical score. The vocal melody continues on the treble clef staff, and the piano accompaniment continues on the grand staff. The lyrics 'up to some - thing, up to some - thing bad! Did an - y - one here do' are written below the vocal staff.

an - y - thing? Did an - y - one here do an - y - thing?

This system contains the seventh and eighth staves of the musical score. The vocal melody continues on the treble clef staff, and the piano accompaniment continues on the grand staff. The lyrics 'an - y - thing? Did an - y - one here do an - y - thing?' are written below the vocal staff.



Fudgee, Pudgee and Wudgee: (*spoken slowly in unison.*)

We are not dead at all, at all; we are not dead at all.

Fudgee: Impee Light told us how to play a joke on all of you by standing in shallow water under the canoe after it was truned up-side down and she showed us where it was not deep and then we all tipped over the canoe and came up under it so our heads were out of the water. We stayed there until you all ran away. Wasn't that a good joke?

(*Enter Impee Light yelling and laughing*)

Impee Light:

A joke, a joke, a funny, funny joke! Wow! (*to the Queen*) O Queen sister, even if it was a joke, I brought back Fudgee and Pudgee and Wudgee alive and well to you and I claim as reward, your forgiveness. (*Bowing*)

Queen to Old Squaw:

While it was very mischievous, yet Impee Light did really save the lives of my three little "Flowers of the Forest" and I believe this will atone for her offense against the Four Winds. I do forgive you, Impee Light, and now Old Squaw, call again on the Four Winds and see if they will not hearken and grant the wish of the one who finds the little Red Ear.

Incantation

Solo

Chorus

No 20

ff

§ *γ* *§* *γ*

♩ = 84 (whirr)

O North Wind,

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

come! *O* South Wind, come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

O East Wind, O West Wind! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The first system consists of three staves. The top staff is a vocal line in B-flat major (two flats) with a melody of quarter and eighth notes. The middle staff is a vocal line with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

(Whirr)

Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The second system also consists of three staves. The top staff has a vocal line with a rest followed by a melody. The middle staff has a vocal line with a rhythmic pattern. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand, including some sixteenth-note passages.

dim. e rit.

Come and whisper to me! Come and whisper to me! Listen! Listen!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup!

The third system consists of three staves. The top staff has a vocal line with a melody and rests. The middle staff has a vocal line with a rhythmic pattern. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand, including some sixteenth-note passages.

Old Squaw:

Hark! It comes! It grows in my ear! Listen! Listen! Shsh.wsh.wsh.wish.wish.wish!

Chorus:

Shsh.wsh.wsh.wish.wish.wish!

Queen:

The Four Winds have harkened and they will grant the wish. Come, maidens, let's go gather the ears. and bring them here. to see who shall find the red ear and then have her dearest wish granted.

O Little Red Ear

Chorus

Tempo di Valse

No 21

O lit - tle Red

drums

Ear, be mine, be mine, O

lit - tle Red Ear, to me in - cline!_____

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains six measures of music with lyrics. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features chords and moving lines in both hands, with some notes beamed together.

— O lit - tle Red Ear be mine,

The second system of the musical score. The vocal line continues with six measures of music. The piano accompaniment continues with chords and moving lines, maintaining the harmonic support for the vocal melody.

be mine!_____ Bring me my wish - es O let them come

The third system of the musical score. The vocal line includes a triplet of eighth notes in the fifth measure. The piano accompaniment also features a triplet in the fifth measure, mirroring the vocal melody. The system concludes with a final note in the sixth measure.

true, lit - tle Ear be mine!_____

The fourth system of the musical score. The vocal line includes a triplet of eighth notes in the first measure. The piano accompaniment also features a triplet in the first measure. The system concludes with a final note in the sixth measure, marked with a 'rit.' (ritardando) instruction.

a tempo

O lit - tle Red Ear, be mine, be

8.....

a tempo

mine, _____ O lit - tle Red Ear, to

8.....

me in - cline! _____ O lit - tle

8.....

Red Ear, be mine, be mine, _____

8.....

O lit - tle Red Ear, be mine, be mine._____

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Chorus

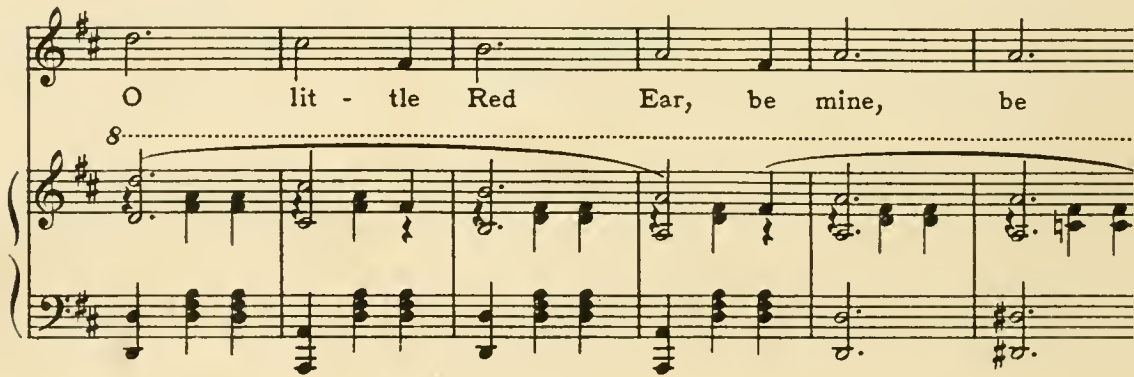
humming

pp

The second system marks the beginning of the chorus. The vocal line is a continuous hum, indicated by the word "humming" and a long horizontal line. The piano accompaniment continues with a similar eighth-note pattern in the right hand and a steady bass line in the left hand. The dynamic marking "pp" (pianissimo) is present.

The third system continues the chorus. The vocal line features a melodic phrase starting on G4 and moving stepwise up to C5, then descending. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fourth system concludes the chorus. The vocal line ends with a half note G4. The piano accompaniment features a final chord in the right hand and a sustained bass line in the left hand.



me in - - cline! O lit - tle

Red Ear, be mine, be mine,

O lit - tle Red Ear, be mine, be mine.

Queen:

Now to choose each one an ear. x x x x. (*music continues softly.*)

I have the Red Ear. Oh how happy I am. and my dearest wish is to know that my King is alive.

Old Squaw, stir the fire and let me see in the smoke if the Four Winds will give me a vision of him, my King.

Tableau

Chorus (*singing*)

O little Red Ear. (*Queen falls on her knees as she sees in the smoke the vision of the King.*)

Tempo di Valse

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note 'O', and then a quarter note 'lit - tle Red'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. An '8' is written above the piano part, indicating an octave.

O lit - tle Red

Second system of musical notation. The vocal line continues with a half note 'Ear, be mine, be mine, —' and ends with a whole note 'O'. The piano accompaniment continues with the same rhythmic pattern. An '8' is written above the piano part.

Ear, be mine, be mine, — O

Third system of musical notation. The vocal line continues with a half note 'lit - tle Red Ear, to me in - - cline! —'. The piano accompaniment continues with the same rhythmic pattern. An '8' is written above the piano part.

lit - tle Red Ear, to me in - - cline! —

Fourth system of musical notation. The vocal line begins with a whole rest, followed by a half note 'O', and then a quarter note 'lit - tle Red Ear, be mine,'. The piano accompaniment continues with the same rhythmic pattern. An '8' is written above the piano part.

O lit - tle Red Ear, be mine,

be mine, O lit - tle Red

The first system consists of a vocal line and piano accompaniment. The vocal line is in D major (one sharp) and 4/4 time. It begins with a half note 'be', followed by a dotted half note 'mine,' with a long horizontal line underneath. This is followed by a half note 'O', and then a dotted half note 'lit - tle Red'. The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a harmonic foundation with dotted half notes and quarter notes.

Ear, be mine, be mine.

The second system continues the vocal and piano parts. The vocal line has a half note 'Ear,', followed by a dotted half note 'be mine,' with a horizontal line underneath. This is followed by a half note 'be' and a dotted half note 'mine.' with a horizontal line underneath. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the treble staff.

allarg.
Mine! Mine! Mine! All mine!

allarg.

The third system is marked 'allarg.' (ad libitum). The vocal line features a series of dotted half notes: 'Mine!', 'Mine!', 'Mine!', 'All', and 'mine!'. Each 'Mine!' has a horizontal line underneath. The piano accompaniment is a piano solo, featuring a rapid, repeated eighth-note pattern in the treble staff, while the bass staff plays a steady quarter-note accompaniment.

Mine! Mine! Mine! All mine!

The fourth system continues the piano solo and vocal line. The vocal line repeats the sequence: 'Mine!', 'Mine!', 'Mine!', 'All', and 'mine!'. The piano accompaniment maintains the rapid eighth-note pattern in the treble staff and the steady quarter-note accompaniment in the bass staff.

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